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THE WILSTACH COLLECTION

PHILADELPHIA.

1893.

MEMORIAL HALL

FAIRMOUNT PARK.

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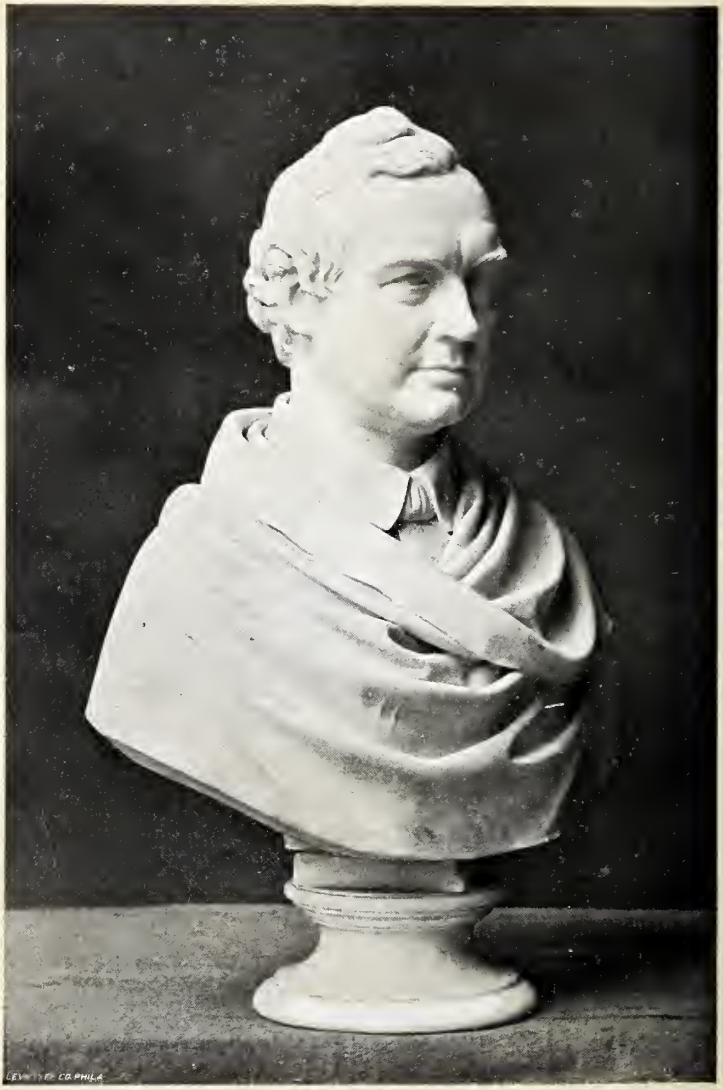

BUST OF W. P. WILSTACH.—WM. H. RINEHART.

CATALOGUE

OF THE

W. P. WILSTACH COLLECTION.

MEMORIAL HALL,

FAIRMOUNT PARK, PHILADELPHIA.

EDITED BY

CAROL H. BECK.

Dost thou love pictures?—
Taming of the Shrew, Induction, Sc. 2.

Look here upon this picture and on this.—
Hamlet, Act III, Sc. 4.

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COMMISSIONERS OF FAIRMOUNT PARK,
1893.

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The W. P. Wilstach Collection.

COMMISSIONERS

..OF..

FAIRMOUNT PARK.

...1893...

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MEMORIAL HALL.

Introductory.

PHILADELPHIA is indebted to the thoughtful and munificent generosity of Mr. and Mrs. W. P. Wilstach for the collection of art treasures herein catalogued. The former devoted a fortune, which he had gained in mercantile pursuits, to his own and his fellow-men's æsthetic cultivation, and during his busy life collected with great judgment and taste the paintings and statuary which form the nucleus of the Wilstach collection. The latter by economy and thrift so increased the fortune which she inherited from her husband as to enable her not merely to dedicate the collection to the perpetual enjoyment of her city, but also to afford it an endowment for its maintenance and increase such as few public galleries enjoy at the present time. This not merely insures continuous additions of valuable paintings and statuary to the present collection, but thereby justifies the reasonable expectation that it will become in the future one of the representative galleries of America.

To those charged with the administration of this trust, as well as to its beneficiaries, the people of Philadelphia and the art world in general, Mr. Wilstach's high ideal in selecting his pictures cannot be otherwise than interesting and instructive. He writes to a friend: "I have an object which I wish to keep steadily in view, and that is to purchase works of the best quality by men of acknowledged reputation, so that the whole collection, so far as it may be extended, will be a pretty fair representation of the strength of the artists whose works may be embraced within its limited scope. I am aware that artists

do not at all times and on all trials of their skill throw out equally their abilities and as real representative pictures, but a small number of each one's works can be regarded by a critical knowledge and good taste as embodying within itself more than a fair average of the artist's well known and recognized ability. I do not wish to invest in any work, no matter how cheap, unless the work is really considered as one of the happy successes of the artist's, as doing so would defeat the object in view and lower the standard of the collection, notwithstanding the brilliant names that may be found in the catalogue."

To Mrs. Anna P. Wilstach is due the honor of giving legal form and effect to this purpose of providing Philadelphia with a representative collection of art works. In her original will, dated July 31st, 1873, she directed as follows:

" . . . Item. One other equal fourth part thereof unto the City of Philadelphia, if accepted by the Fairmount Park Commissioners as now authorized by Act of Assembly, upon the conditions and for the purposes following, namely:

To erect a secure Art Gallery in said park for the exhibition of pictures and works in the Fine Arts, on a plan similar to the new building for such exhibition at Dresden in Saxony, to be so built as to admit of extension with the increase of funds without impairing the harmony of the edifice or destruction of any portion of the original building; but if there should be a suitable permanent building left in said park after the Centennial celebration of 1876, in which pictures mentioned below may be received and preserved distinctly from other collections, so as to be known as the 'Wilstach Collection,' then the erection of another building may be omitted, and donations shall be accepted for said collection, and invited by the said Commissioners.

To the said City, but to be under the custody and control of the said Fairmount Park Commissioners, I also direct all my paintings, pictures and statuary, including those of my late husband, to be given and transferred to the said city for said purposes and placed in the 'Wilstach Collection.' Their exhibition shall be public, under regulations to be established by the said Fairmount Park Commissioners, and as soon as practicable shall be gratuitous, and the opening thereof shall be as soon after my decease as a gallery can be provided for their reception.

All the said fourth of said residuary estates not expended in erecting such hall of art, and the whole, if no such hall shall be required to be built out of said fund, shall be kept invested in lawful investments by the said Fairmount Park Commissioners, subject to the jurisdiction of the courts having control of testamentary trusts; and the income thereof shall be by them applied to the purchase of pictures, paintings, and statuary for said collection, always keeping in view the purpose of obtaining objects of the highest skill and beauty, that they may be the source of pleasure and the means of cultivation and refinement of the tastes of the people, be pure in sentiment, and never minister to vulgarity and vice.

Provided, however, that if the principal should exceed the sum of one hundred thousand dollars, then the excess over that sum may be used for the purchase of works of art."

In the final codicil to the said will, dated March 7th, A. D. 1890, the testatrix devised to the City of Philadelphia, as follows:

". . . Item. I give and bequeath to the City of Philadelphia all my paintings, engravings, statuary, photographs, books of art, and catalogues of various galleries in Europe and America. Also my books denominated 'Dresden Gallery,' containing en-

gravings of the paintings in the Dresden Galleries, in Dresden, Saxony, and all works of art owned by me at the time of my decease, in trust nevertheless, to, for and upon the following uses, intents and purposes, to wit: To place the said paintings, statuary, photographs and works of art in the possession and under the control of the Commissioners of Fairmount Park, to be placed by them in Memorial Hall in Fairmount Park, there to be preserved by them, and taken care of and kept in good order, as the nucleus or foundation of an Art Gallery for the use and enjoyment of the people. The collection to be kept together and known and designated by the name of the 'W. P. Wilstach Collection.' And I direct my Executors to transfer to the Commissioners of Fairmount Park, in like manner in trust, the one-other fourth part of the residue and remainder of the said estate and estates, which said sum shall be invested in good and lawful securities by the said Commissioners of Fairmount Park. And the interest accruing therefrom shall be used for the maintenance of said Art Gallery, in keeping the same in good order and condition and providing of competent care-takers, as may be necessary to carry out, to its full and complete extent and meaning, the design I have in view in making this devise and bequest for the founding and sustaining an Art Gallery in Fairmount Park for the use and enjoyment and benefit of the public. . . ."

It is certainly a happy coincidence that, as anticipated by the testatrix, this collection should find its first home in the memorial building, which during the Centennial Exposition, contained the first cosmopolitan art collection exhibited in this country. How much of artistic inspiration America derived from this friendly rivalry of nations need not be here considered. Our

national art was then in its infancy and suffered by comparison with its elder and more favored sisters. Invigorated by the stimulus of competition with the master-pieces of other lands, it has since grown to such sturdy manhood as to challenge comparison with the best of every clime. In this respect as in many others, America, to use the apt words of President Cleveland at the opening of the Columbian Exposition, need ask "no allowance on the score of youth." In a building, therefore, intimately connected with the development of American art, and commemorating the first centenary of the Republic, this collection is happily inaugurated. It cannot fail to carry out the noble purpose of its donors, "to be the source of pleasure and the means of cultivation and refinement of the tastes of the people." In a community, world famous for its great material interests, it will teach the infinite utility of beauty. Generations unborn will honor its donors and draw artistic inspiration from their noble gift. This is their monument, serving to perpetuate the memory of their philanthropy and public spirit to the after ages. May it be constructed by those, to whom the trust is confided, in the spirit of Ruskin, whose great message to men was the high moral purpose of art, "When we build, let us think that we build forever. Let it not be for the present delight nor the present use alone; let it be such work as our descendants will thank us for and let us think, as we lay stone on stone, that a time is to come when these stones will be held sacred because our hands have touched them and that men will say as they look upon the labor and wrought substance of them: 'See, this our fathers did for us.'"

Carol H. Beck.

NOTE.

The walls are lettered consecutively from left to right. Pictures with their respective numbers will be found in the section marked by the letter designated in the Catalogue.

ABBREVIATIONS.

N. A., National Academician.
A. N. A., Associate of the National Academy.
R. A., Royal Academician.
A. R. A., Associate of the Royal Academy.
N. A. D., National Academy of Design.
E. U., Exposition Universelle.

The W. P. Wilstach Collection.

PAINTINGS.

ACHENBACH (Andreas) — **Düsseldorf.**

Born at Hesse Cassel, 1815.
Pupil of Schirmer.
Medals, 1839-55-67.
Legion of Honor, 1864.
Knight of the Order of Leopold.
Member of the Berlin, Antwerp, and Amsterdam Academies.

His earlier pictures are scenes in the Rhine countries. Widened his range by travelling extensively between the years 1832 and 1846. Painted a large number of German and Norwegian landscapes, treating mountain, forest and sea with like ability and power.

1. Mill in Westphalia.—Storm Approaching . . . . . Sec. C

42½ x 18¾.

2. Landscape . . . . . Sec. C

21 x 18¾.

ACHENBACH (Oswald) — **Düsseldorf.**

Born at Düsseldorf, 1827.
Pupil of his brother, Andreas.
Medals, 1859-61-63.
Legion of Honor, 1863.

Visited the Bavarian Alps at an early period. Went to Switzerland and Italy in 1845, '50, '51. His conception of nature is more ideal than his brother's. His representations of peculiar atmospheric effects and of Southern scenery are very successful.

3. Street Scene, Naples . . . . . Sec. C

42 x 48½

AMBERG (Wilhelm) — Berlin.

Born in Berlin, 1822.
Pupil of Herbig, the Berlin Academy, Karl Begas, and Leon Cogniet (Paris).
Member of Berlin Academy, 1869.

4. Contemplation . . . . . Sec. A

23 x 28½.

BAUGNIET (Charles) — Paris.

Born in Brussels, 1814.
Pupil of J. Paelwick and M. F. Williams.
Member of Ghent Academy in 1836.
Appointed designer to the King of Belgium, 1841.
Order of Leopold, 1843, Officer, 1872.
Order of Isabel the Catholic of Spain.
Order of Blanche Ernstein of Saxony.
Order of Christ of Portugal.

A lithographer of great facility, as well as painter. Baugniet is said to have drawn directly on stone from nature more than three thousand portraits in Belgium and fifteen hundred in England.

5. The Joy of the House . . . . . Sec. M

6 x 8.

BEARD (W. H.) — New York.

Born in Ohio in 1825. Died 1802.
Visited Europe, 1857.
Elected N. A. in 1862.

"Somewhat in the vein of Kaulbach but with thoroughly American humorous traits, Beard has painted what an art student calls 'jokes vital with merry thoughts and healthy absurdity.' His 'Court of Justice,' wherein all parties are represented by monkeys, and his 'Bear's Dance,' have all of the phases of a ball-room, with four legged humanity to emphasize its naturalness."—TUCKERMAN'S BOOK OF THE ARTISTS.

6. Rabbits and Dog . . . . . Sec. M

14 x 12.

7. Grey Squirrel . . . . . Sec. M

9 x 6. Dated 1863.

BURNING TARES IN A WHEATFIELD.—JULES BRETON.

BECKER (Carl) **Berlin.**

Born in Berlin, 1820.
Pupil of Von Klober, Hess and Cornelius.
Medals, Berlin, Vienna and Munich.
President and Professor of Academy, Berlin.
Member of Academies, Berlin and Vienna.
Member of Royal Society Letters and Fine Arts of Belgium.
Officer of Leopold.
Medal 1861.

The pictures are painted broadly and with a free hand, his subjects generally chosen for the opportunity they offer in making rich effects and combinations. Painted the well known picture of "Othello recounting his Exploits."

8. The Count's Birthday . . . . . **Sec. D**

56 x 43½.

BIRCH (Thomas) **Philadelphia.**

Born in England, 1779.
Came to America in 1793.
Died Philadelphia, 1851.

Painted portraits in Philadelphia until 1807, when a visit to the Capes of Delaware turned his attention to marine painting. During the war of 1812 and later, produced many pictures illustrating the naval battles and victories of the United States.

9. Scene on Coast of Scotland . . . . . **Sec. N**

24 x 17.

BLAUVELT (C. H.) **Philadelphia.**

Born New York, 1824.
Pupil of the National Academy and of Charles L. Elliot.
Professional life passed in New York and Philadelphia.
Elected N. A. in 1859.
Member of Pennsylvania Academy, 1864.

10. The Lost Child . . . . . **Sec. E**

8 x 12.

BONFIELD (George R.) Philadelphia.

11. River Scene.—A Calm. . . . . Sec. M

36 x 24. Dated 1854.

12. The Wreckers.—A Coast View. Sec. N

17 x 12. Dated 1855.

BOUTELLE (D. W. C.) Bethlehem, Pa.

Born New York, 1820. Died, 1884.
Associate of the National Academy, 1853.
Member of the Pennsylvania Academy of the Fine Arts, 1862.
Painted a large portrait of Asa Packer for Lehigh University.

13. Lehigh Valley, from Mt. Rogers, with Bethlehem in the distance . . . . . Sec. N

50 x 40.

14. Fish Trap on the Lehigh River . . . . . Sec. P

22 x 22.

15. June Scene near Bethlehem, Pa. . . . . Sec. N

32 x 24.

BRETON (Jules) Paris.

Born, Courrieres, 1829.
Pupil of Devigne and Drolling.
Medals, 1855-57-59-61.
Medals, London, Vienna and Brussels.
Legion of Honor, 1861.
Medal of the First Class and Officer Legion of Honor at the E. U., 1867.
Medal of Honor, Salon, 1872.
Knight of the Order of Leopold, 1881.
Ribbon of St. Stanislaus of Russia.
Corresponding member of the Academies of Vienna, Stockholm, Madrid.
Member of the Institute of France, 1886.

Strong drawing and technique, fine color and composition, directed by a man of thought and of most tenderly sympathetic and poetic feeling. In 1878, Victor Hugo wrote Breton, who was litterateur as well as artist: "To be twice a poet; to be like Lamartine and also like Corot; to be by the strophe and by the palette; this is given to you, Monsieur. I thank you for your charming book, and I send you double plaudits." Five years later, after Breton's Jeanne was published, Gambetta writes him: "I have read your works, I have seen them, and I cannot tell even to you if it is the poet or the painter that most deeply touched, affected, conquered and fascinated me."

TIRED OUT. — JULES BRETON.

16. Burning Tares in a Wheatfield . . . . . Sec. F

53 x 38.

17. Tired Out . . . . . Sec. D

12½ x 16.

BRION (Gustave) Paris,

Born at Rotham, Alsace, 1824. Died in Paris, 1877.
Pupil of Geurin.
Medals, 1853-59-61-63-67.
Legion of Honor, 1863.
Grand Medal of Honor, 1868.
Chevalier of the Order of Leopold.

Jules Breton writes: "Gustave Brion was a man of average but admirably balanced endowments. He designed with ease, and was well acquainted with the technique of his art." . . . .

18. Reading the Bible in the Family . . . . . Sec. P

47 x 43.

CABANEL (Alexander) Paris.

Born Montpellier, 1823. Died, 1888.
Pupil of Picot.
Prize of Rome, 1845.
Medals, 1852, E. U., 1855.
Legion of Honor, 1855.
Member of the Institute of France, 1863.
Officer of the Legion of Honor, 1864.
Grand Medal of Honor, 1865 and E. U., 1867.
Commander of the Legion of Honor, 1878.
Grand Medal of Honor, E. U., 1878.
Professor in the Ecole des Beaux Arts.

A strong draughtsman and a manner, if somewhat conventional, exceedingly refined and distinguished. Painted previous to 1861 in the style of David, but later, feeling more the influence of the modern world around him, produced his greatest works. During the Third Empire, painted many portraits, his manner lending itself particularly to the painting of aristocratic and graceful court ladies. His celebrated "Birth of Venus" is at the Luxembourg.

19. Contemplation . . . . . Sec. G

44 x 36.

CAILLE (Leon)

20. The Dead Bird . . . . . **Sec. F**

6 x 9. Dated 1863.

CASTAN (Edmund) **Paris.**

21. The Youthful Navigator . . . . . **Sec. F**

6 x 8. Dated 1861.

CLAYS (Paul Jean) **Brussels.**

Born Bruges, 1819.
Pupil of Gaudin.
Medal Brussels, 1851.
Medal E. U. 1867.
Legion of Honor, 1875.
Chevalier of the Order of Leopold.
Medal, E. U. 1878.
Officer of Legion of Honor, 1881.

"For a long time the sea, or rather the water, has had no interpreter more exact than Clays; he knows its clearness, and he knows how to render the little noisy waves all bathed in light."—RENÉ MENARD, L' ART, 1876.

22. Marine View. . . . . . **Sec. N**

42½ x 29.

23. Marine View. . . . . . **Sec. H**

16 x 11.

CONARROE (G. W.) **Philadelphia.**

Portrait Painter.

24. Little Red Riding Hood . . . . . **Sec. N**

25 x 30.

COROT (J. B.) **Paris.**

Born, Paris, 1796. Died, Paris, 1875.
Pupil of Michallon and Victor Bertin.
Medals, 1833-48-55-67. E. U.
Legion of Honor, 1346.
Officer of Legion of Honor, 1867.
Diploma to the memory of deceased artists, E. U., 1878.

READING THE BIBLE IN THE FAMILY.—GUSTAVE BRION.

A life of great usefulness and beauty. Useful, in that he so markedly filled a place in the great modern impulse of art and perpetuated that which he found, the spirit, the depths of atmosphere, the light, the movement, the exquisite feeling of pulsating nature, particularly when the dawning or the fading of the day softens sharp detail into more tender harmony. "This poetical perfume is a personality and supersedes the necessity of signature" writes Renè Ménard. Beautiful, in that "Père Corot" gave the benefit of his experience and large income to those about him, especially to his struggling contemporaries.

25. Landscape. . . . . Sec. H

19 X 12.

CROPSEY (J. F.) Rome.

Born, Staten Island, 1823.
Honorary Member Pennsylvania Academy of the Fine Arts.
Medal, Centennial Exhibition, 1876.
Studied two years in Italy,
Seven years in London.
Member American Water Color Society and Artists' Fund Society, New York.

26. View near Rome. . . . . Sec. N

40 X 27. Dated 1847.

DARLEY (Mrs. Sully) Philadelphia.

27. Tuscan Woman. . . . . Sec. P

17 X 20

DAUBIGNY (Charles Francois) Paris.

Born, Paris, 1817. Died, Paris, 1878.
Pupil of P. Delaroche.
Exhibited at nearly every Salon, after 1838.
Medals, 1848-53-55-57-59-69.
Legion of Honor, 1859.
Officer of the Legion of Honor, 1874.
Diploma to the memory of deceased artists, E. U., 1878.

One of the famous group of Barbizon painters, Daubigny has made the river scenery of central France world famous. Light, air, and color were studied from the floating studio he had constructed and when the clear day was slowly fading into the night his mind became exceedingly keen and appreciative.

28. Evening Twilight. . . . . Sec. C

30 x 18.

29. Twilight Effect . . . . . Sec. P

27 x 16. Dated 1867.

DE COCK (Cæsar) Paris.

Born at Ghent, Belgium, 1823.
Landscape Painter.
Medals, 1867-69.

"Cæsar de Cock is a truly original painter. While most painters prefer the warm and ripe colors of autumn, Cæsar de Cock has a sort of juvenile passion for the aprês saveurs and the exquisite freshness of the springtime. He loves the depths of the woods, the verdant thickets in the month of May, the copses which put forth in the month of April. He renders with extreme skill the downy softness of the young shoots, the undecided form of the bushes, only half clothed with their new leaves, the multitude of young stalks which encumbered the coppices, the shadowed parts through which one can sometimes get glimpses of light—all this without confusion, without minuteness — with the precision of an eye accustomed to see all details without losing the effect of the whole, and with all the ease of a young and bold brush which nothing embarrasses." —ERNEST DUVERGIER DE HAURANNE, REVUE DES DEUX MONDES, June, 1872.

30. Landscape . . . . . Sec. C

25 x 17. Dated 1869.

31. The Brook Canal, a Scene in Belgium . . . . . Sec. N

28 x 20.

DELESSORD.

32. Evening.—Sheep Driven Home . . . . . Sec. H

14½ x 11½.

DE NOTER (David) Antwerp.

33. Fruit and Flowers . . . . . Sec. E

12¼ x 9¼.

WILL YOU BUY MY FLOWERS?—MEYER VON BREMEN.

DIAZ (N. V **Paris.**

Born at Bordeaux, 1807. Died Mentone, 1876.
Medals, 1844-46-48.
Legion of Honor, 1851.
Diploma to the memory of deceased artists, E. U., 1878.

Born of Spanish parentage, this landscape and figure painter, though a faulty draughtsman, had the glow, splendor and the fire of the South. At the age of fifteen years he left the porcelain manufacturer, to whom he had been apprenticed, to go to Paris, there, although extremely poor and crippled by the loss of a leg, to enter the arena of life. Success crowned his efforts to a large degree and with a lavish hand he dispensed that which he made to those in need and distress. It was in the forest of Fontainebleau with its majestic oaks, deep recesses, and gleams of sunlight, that Diaz found his greatest inspiration.

34. Forest of Fontainebleau . . . . . Sec. C

42½ x 32.

35. Figure . . . . . Sec. E

6½ x 11.

DUNCAN (E.) **London.**

Born London, 1804.
Engraver and Painter.
One of the original members of the New Society of Painters in Water Colors.

36. Coast Scene, Fishermen . . . . . Sec. H

18 x 12. Dated 1851.

DUPRÉ (Jules) **Paris.**

Born at Nantes, 1812. Died, 1889.
Debut at the Salon, 1831.
Medal Paris, 1833.
Legion of Honor, 1849.
Medal Exposition Universelle, 1867.
Officer of the Legion of Honor, 1870.

It was in the early winter of 1889, that the last of the great school of nature's interpreters, born between 1807 and 1817, passed away. As a great marine as well as landscape painter, his range is very extensive. His productions are full of nature, his style direct, sincere and strong.

37. Landscape.—Sunset . . . . . Sec N

26½ x 19.

E. L. (?)

38. Children Looking Over a Wall. Sec. N

9½ x 5½.

FRÈRE (Theodore) Paris.

Born at Paris, 1815. Died, 1888.
Pupil of Cogniet and Roqueplan.
Medals, 1848-65.

Exhibited first picture in 1834. In 1836 took part in the Algerian Expedition and afterwards spent some time in Egypt; his pictures are generally Eastern scenes and customs.

39. Arab and Camel . . . . . Sec. E

13 x 9½.

FROMENTIN (Eugéne) Paris.

Born at La Rochelle, 1820. Died, 1876.
Pupil of Cabat.
Medals, 1849-57-59-67.
Legion of Honor, 1859.
Officer of the Legion of Honor, 1869.
Diploma to the memory of deceased artists, E. U., 1878.

A master of two distinct modes of expression, that of the brush and of the pen. His pen pictures of African travel, his criticisms of the old masters of Holland and Belgium, shine forth in a nation of literary lights, famous for their descriptive and critical work. His brush pictures have a deep and pure appreciation, a delicacy of treatment that brought him speedily to the front rank of great French painters. One is amply compensated for the slight faultiness of drawing, the result of insufficient academic training, by the comprehensive grasp of his subject, the glowing color and poetic feeling.

40. Arabs on Horseback . . . . . Sec. E

16 x 9½.

TIGER DEVOURING AN ANTELOPE. — A. L. BARYE.

GÉRÔME (Jean Léon) **Paris.**

Born at Vesoul, 1824.
Pupil of Delaroche.
Medals, 1847-48-55.
Legion of Honor, 1855.
Member of the Institute of France, 1865.
Honorary Member R. A., London.
One of the eight Grand Medals of Honor, 1867.
Officer of the Legion of Honor, 1867.
Grand Medal of Honor, 1874.
Commander of the Legion of Honor, 1878.
Medal Sculpture, 1878.
Grand Medal of Honor, 1878.
Professor at the Ecole des Beaux Arts.

Probably the most popular of modern artists. Certainly few have reaped so great a reward for conscientious labor, with the unimpaired ability to enjoy and profit by it, as has been granted to Gérôme. In most of the art galleries and private collections of the world his pictures are to be found and honors of every kind have been showered upon this wonderfully accomplished and even workman, this superb draughtsman, scholarly thinker, sculptor as well as painter.

41. An Arab Chieftain . . . . . Sec. D

10 x 14.

GIFFORD (Robert Swain) **New York.**

Born Naushon Island, Massachusetts, 1840.
Studied under Albert Van Beest.
Studio in Boston, 1864, in New York after 1866.
Made sketching tours in California and Oregon, 1869 and in Europe and North Africa in 1870-71 and again in 1874-75.
Elected A. N. A. in 1870.
Elected N. A. in 1878.
Medal for oil painting at the Centennial Exhibition, 1876.
One of the founders of the American Water Color Society, 1866.
Awarded $2,500 prize at the First Prize Fund Exhibition, New York, 1885.

42. Our American Cousin . . . . . Sec. N

10 x 7. South Carolina, 186c.

GIROUSE (Achille)

43. Horse and Dog . . . . . Sec. H

16 x 12.

GRAEB (Prof. Karl) Berlin.

Born at Berlin, 1816. Died 1884.
Pupil of Gerst and of Berlin Academy.
Painter to the Court, 1851.
Great Gold Medal, 1854.
Professor of Berlin Academy, 1855.
Member of Berlin Academy, 1860.
Member of Amsterdam and Vienna Academies.

44. Market Place, Leitmeritz, Bohemia . . . . . Sec. P

20¾ x 27¾.

GUDE (Hans Frederick) Carlsruhe.

Born at Christiania, 1825.
Pupil of Andreas Achenbach and of Düsseldorf Academy under Schirmer.
Professor Düsseldorf Academy, 1854.
Professor Carlsruhe Art School, 1864.
Professor Berlin Academy since 1880.
Member Amsterdam, Rotterdam, Stockholm, Berlin and Vienna Academies.
Great Gold Medal in Berlin, 1852 and 1860, and at Weimar, 1861.
Medals, Paris, 1855-61-67.

45. Norwegian Sunset . . . . . Sec. F

46½ x 31.

HAMILTON (James) Philadelphia.

Born in Ireland, 1819. Died 1878.

He came to America as a child, studied in Philadelphia and spent 1854 and 1855 in London. After his return to Philadelphia he furnished illustrations for Dr. Kane's Arctic Explorations and other works. Professional life passed in Philadelphia.

46. Moonlight at Sea . . . . . Sec. N

41 x 28. Dated 1862.

CONTEMPLATION. — ALEXANDRE CABANEL.

47. River Scene. . . . . Sec. N

16 x 9.

HETZEL (George) **Pittsburgh, Pa.**

Born Alsace, 1826.
Studied in Düsseldorf.
Medal, Centennial Exhibition 1876.

48. Lake Ducks . . . . . Sec. N

30 x 38. Dated 1864.

49. Shady Brook . . . . . Sec. P

30 x 20. Dated 1867.

HOGUET (C.) **Berlin.**

Born in Berlin, 1821. Died Berlin, 1870.
Landscape, genre and marine painter.
Pupil of Knaus and in Paris of Ciceri.
Went in 1841 to England and in 1842 studied again in Paris under Isabey.
Gold Medals in Paris 1848 and in Berlin.
Member of Berlin Academy in 1869.

50. Interior and Figures . . . . . Sec. G

9½ x 6¾.

JACQUE (Charles Emile) **Paris.**

Born in Paris, 1813.
Medals, 1861-63-64.
Legion of Honor, 1867.

A celebrated etcher as well as painter, Jacque was very prominent in the revival of etching. Specimens of his work are now eagerly sought for and large sums paid for what originally brought but a few francs. "And remark, that they are always the same" this great artist has been known to say. As painter his greatest works are of the farmyard, and the sheep, pigs and poultry which he bred and so thoroughly studied and appreciated, have brought widely extended fame to their owner.

51. Landscape with Sheep Grazing . . . . . Sec. G

9¼ x 6½.

KENSETT (J. F.) New York.

Born in Connecticut, 1818. Died New York, 1872.
Studied engraving under Haggett and spent seven years abroad, from 1840 to 1847.
First exhibited at the Royal Academy, London, 1845.
Elected N. A. in New York in 1849.
Professional life passed in New York.
In 1859 appointed member of the commission to superintend the decorations of the Capitol at Washington.

52. Hill and Valley, Sunrise . . . . . Sec. C

22 x 18.

KRIEGHOFF (C.) Quebec.

53. Canadian Winter Scenery . . . . . Sec. M

36 x 24. Dated 1857.

54. Landscape . . . . . Sec. P

24 x 16.

LAMBDIN (George C.) Philadelphia.

Born in Pittsburgh, Pa., 1830.
Studied with his father and in Munich and Paris.
National Academician, 1868.
Professional life passed in Philadelphia with the exception of two years, 1868-70 in New York.

His picture entitled "The Dead Wife" was selected by the committee as an exhibit for the Paris Exposition of 1867. Painted many portraits and, having a love of roses and a deep interest in their cultivation, had always dainty subjects at hand for study and exhibition.

55. The New Knife . . . . . Sec. E

10 x 13. Dated 1866.

LEIKERT (J.)

56. Coast Scene in Holland . . . . . Sec. N

24 x 18.

MARINE VIEW.—PAUL JEAN CLAYS.

LESSING (C. F.) **Carlsruhe.**

Pupil of the Berlin Academy and of Schadow.
In 1826 went to Düsseldorf, where he rapidly advanced.
In 1830 became Director of the Düsseldorf Academy and exercised a great influence over the Düsseldorf school.
Director of the Carlsruhe Gallery, 1858.
Member of the Berlin Academy, 1832.
Knight of the Order of Merit.
Medal Paris, First class, 1837.

Grand-nephew of the famous G. E. Lessing, his first exhibits in Berlin, 1828 and 1837, were received with great interest. These were followed by series of historical paintings. His "Sermon of the Hussites" gained him honors in Paris but created much controversy at home, where the story of Huss excited very diverse feeling. It was followed by others, however, the "Martyrdom of Huss," etc.

57. **Landscape, with Jesuit Monks** . . . . . **Sec. H**

68 x 45.

58. **Repentant Robber and Boy** . . . . . **Sec. M**

19 x 16¾.

LEU (August) **Dusseldorf.**

Born, Münster, 1818.
Pupil of Academy under Schirmer.
Visited Norway, Switzerland, Italy and the Tyrol.
Settled in Düsseldorf, but in 1882 removed to Berlin.
Member Berlin, Vienna, Amsterdam and Brussels Academies.
Royal Professor.
Gold Medals in Berlin.
Belgian Order of Leopold.

59. **The Mountain Torrent** . . . . . **Sec. A**

69 x 48.

LEUTZE (E.)

Born at Gmünd, Würtemburg, 1816. Died Washington, 1868.
Brought to America when a child by his parents and lived in Philadelphia.
Studied there and in 1841 went to Düsseldorf to study under Lessing.
Also studied in Munich, Vienna and Rome.
Settled in America in 1859, living alternately in New York and Washington.
Elected N. A. in 1860.

His large picture "Westward the Star of Empire takes its way," is at the Capitol, Washington.

60. Oliver Cromwell and his Daughter . . . . . **Sec. A**

24 x 30. Painted at Düsseldorf, 1843.

LEYS (Baron Henri) **Antwerp.**

Born 1815. Died 1869.
Pupil of his brother-in-law, F. de Braekeleer and of Antwerp Academy under Wappers.
Great Gold Medal, Brussels, 1835.
Paris, 1855 and 1867.
Order of Leopold, 1840.
Officer, 1856.
Commander, 1867.
Legion of Honor, 1862.
Made Baron, 1862.
Member of the Brussels Academy in 1845.

"The genius of Baron Leys, however, is of so diversified a character that he can mould it into any form, and adapt it to any purpose, —to the humorous or the pathetic, to the grandeur of history or the incidents of ordinary social life; and his pencil portrays, with equal truth, vigor and delicacy, the art of an age long passed away, and that of his own time."—James Dafforne, Art Journal, July, 1866.

61. The Order of the Guard . . . . . **Sec. C**

28 x 21.

MARTIN (W. A. K.) **Philadelphia.**

62. Bruce Defending the Pass at Dalrey . . . . . **Sec. N**

36 x 30. Dated 1853.

MAX (Gabriel) **Munich.**

Born at Prague, 1840.
Pupil of the Prague and Vienna Academies and of Piloty.
First exhibited in 1867.
Gold Medals, Berlin and Munich.
Honorary Member of Munich Academy.
Professor 1879-83.

LANDSCAPE.—J. B. COROT.

A man of highly sensitive organization, his earlier works were efforts to give pictorial form to musical impressions received from the works of Beethoven, Schumann, Mendelssohn, Liszt and from old melodies and hymns. These proved rather incomprehensible and full of strange imagination but very interesting and inventive. Of his later works, "The Lion's Bride" and "The Last Token" are probably the best known, the latter being in the Metropolitan Museum of Art, New York.

63. Ludmilla, Martyr to Religious Faith . . . . . Sec. B

39 x 35.

MEISSONIER (C.) **Paris.**

Son and pupil of Ernest Meissonier.
Medal, 1866.

Paints Eighteenth Century scenes in the style of the old Dutch Masters.

64. The Repast . . . . . Sec. A

24 x 29.

MEYER (Johann Georg) (Meyer von Bremen) **Berlin.**

Born at Bremen, October 28, 1813. Died 1886.
Pupil of Düsseldorf Academy under Karl Sohn and Schadow.
Member of the Amsterdam Academy.
Gold Medal of Prussia, 1850.
Medals at Berlin and in Philadelphia, 1876.
In 1852 moved to Berlin where he became Professor, 1863.

From early youth an ardent student. Being of marked religious tendencies, the young Meyer thought seriously at one time of devoting himself to missionary work, but the shock to his broad and liberal mind of hearing a celebrated minister say that "Art is an invention of the Devil" and that "religious pictures should be thrown in the sea" determined him to devote himself to art which he felt to be the "handmaid of religion." His first pictures were of religious subjects, and later family life found him at his best. It is said that eleven hundred pictures have left his easel, a proof of the application of the motto placed in his studio, "Make the best use of your time; it never returns."

65. Will You Buy My Flowers? . . . . . Sec. H

16 x 20¼.

MOERENHOUT (J. J.)

Born near Antwerp, 1801.
Landscape and Battle Painter.
Studied at Antwerp Academy and in Paris under Horace Vernet.

66. Return From the Chase . . . . . Sec. N

28 x 21. Dated 1854.

MOESELAGER (C.)

67. Youthful Vanity. . . . . Sec. G

15 x 18. Dated 1861.

MORAN (Edward) New York.

Born in England, 1829.
Came to America in 1844.
Pupil in Philadelphia of James Hamilton and Paul Weber.
In London of the Royal Academy.
Painted in Paris in 1877-78.
Elected A. N. A. in 1873.
Member of the Pennsylvania Academy of Fine Arts.

68. Castle Garden, New York. . . . . Sec. M

46 x 25.

MORAN (Thomas) New York.

Born in England, 1837.
Came to America, 1844.
Pupil of his brother, Edward Moran,
Between 1862 and 1868 painted in England and visited France and Italy.
Accompanied a Government expedition to the Yellowstone National Park in 1871.
Later, made sketching tours in Western Territories and Mexico.
Elected A. N. A. in 1882, N. A. 1884.
Member of the Society of American Artists.
Member of the Pennsylvania Academy of Fine Arts.

Thomas Moran is represented in the Capitol in Washington by his pictures "The Chasm of the Colorado" and "The Grand Cañon of

EVENING TWILIGHT.—CHARLES FRANCOIS DAUBIGNY.

the Yellowstone." Etcher as well as painter, Ruskin said of his representation of a wave breaking against a rock, "that is the best etched wave that I have ever seen."

69. The First Ship—St. Salvadore. . . . . . **Sec. P**

46 x 23. Dated, 1855.

MUNKÁCSY (Mihály) — Paris.

Born in Hungary, 1846.
Pupil of Düsseldorf Academy.
Medals Paris, 1870-74. Vienna, 1882.
Legion of Honor, 1877.
Officer of the Legion of Honor, 1878.
Grand Medal of Honor, Exposition Universalle, 1878.
Member of the Munich Academy, 1881.
Created an Austrian Baron, 1882.
Member of the Austrian Order, Litteres et Artebus, 1887.

In 1846, in the village of Munkacs, Hungary, this artist was born. He lost his mother soon after his birth, and his father, who had taken part in the insurrection of 1848, died in prison. An aunt undertook the care of the little "Misha" but her house was entered by a band of robbers, and every one was murdered with the exception of the helpless child. An uncle then assumed the guardianship, but being too poor to educate the boy, apprenticed him to a joiner as soon as he could handle a tool. After accomplishing the hard day's work required of him, Munkácsy at night taught himself to read and write. At eighteen he became a journeyman carpenter and on the pittance received, about four dollars a month, managed not only to support himself but by abstaining from much needed food, purchased the necessary books to continue his education. By reason of these deprivations a severe illness ensued, and on his recovery his uncle, who was then in better circumstances, offered to assist him to become an artist, a career the young man greatly desired. His apprenticeship to art again shows continuous struggle, first at home, then in Germany, where a disease of the eyes forced him to spend six months in the hospital and threatened him with total blindness. Yet it was during this time that the brave young student, nothing daunted, dreamed of and finally planned the picture here exhibited, which even to-day he speaks of as his masterpiece. It illustrates a custom in Hungary, where a man, when condemned to death, is

visited in his cell on the day before his execution by his townspeople, who come either out of simple curiosity or to bring a contribution towards a mass for the criminal's soul. After he had recovered the use of his eyes, the picture was commenced, notwithstanding the fact that all advised the young man to go back to his trade, the difficulties to be overcome as an artist seeming insurmountable. When the picture, which is painted on the back of an old pew, was half finished, poverty prevented him from obtaining even the necessary paints. At this time the collector of these pictures, Mr. Wilstach, heard of the young artist and going to his studio, instantly recognized the merit of his work. He purchased the picture and paid for it in advance that the artist might have the wherewithal to complete it. He then sent the picture to the Paris Salon, where its recognition as a work of extraordinary merit was instantaneous. Rarely has so sharp a contrast occurred in a human life as then followed, for reputation and wealth came rapidly and all Paris and then the world delighted to honor this vigorous, intense and powerfully dramatic painter. On a visit to his native land he was received with high honor. His great religious pictures, "Christ on Calvary" and, "Christ before Pilate," subsequently purchased by Mr. John Wanamaker of this city, were exhibited throughout Europe and America, and inspired general and profound admiration. In the generations to come, Michael Lieb, called from his birthplace, Michael Munkácsy, will be regarded as the great painter of scriptural subjects of the nineteenth century.

70. The Last Day of the Condemned. . . . . Sec. C

73¾ x 54.

71. An Ideal Head Boy. . . . . Sec. G

5½ x 6½.

72. An Ideal Head Girl. . . . . Sec. G

5½ x 6½.

OTTER (Thomas) Philadelphia.

73. Moonlight on the Mississippi. . . . . Sec. N

47 x 26.

FOREST OF FONTAINEBLEAU.—N. V. DIAZ.

PEALE (Rembrant) **Philadelphia.**

Born in Bucks County, Pa. 178-.
Pupil of Benjamin West.
Died Philadelphia, 1860.

Son of Charles Wilson Peale, for whose museum in Philadelphia he painted the portraits of European celebrities. His most noted picture is a portrait of Washington, which was purchased by the U. S. Senate in 1832. Exhibited four pictures at the Royal Academy, London, 1833.

74. Colossal Profile of Washington. . . . . Sec. O

28 x 30. After Houdon's bust of 1785.

PREYER (J. W.) **Düsseldorf.**

Born Rheydt, near Düsseldorf, 1803.
Still life painter.
Pupil of Düsseldorf Academy, 1822-27,
Visited Holland, Venice, Milan, Switzerland, and the Tyrol.
Most of his pictures are in America.

75. Still Life . . . . . Sec. D

In the glass of wine, here represented, is painted a reflection of Preyer, said to be executed by the artist's daughter, who was herself a painter.

14 x 16.

76. Fruit. . . . . Sec. D

14 x 16.

RICHARDS (William T.) **Philadelphia.**

Born, 1833
Pupil of Weber.
Honorary Member, National Academy, N. Y.
Medals, Philadelphia, 1876, Temple Fund, 1885.

This conscientious student and lover of nature is one of the most successful of American painters. His interpretations of the sea especially, whether in water-color or oil, elicit warm response and admiration. Richards contributes to the various exhibitions of our principal cities and to those of London and Paris. Repre-

sented in the Corcoran Gallery, Washington, Metropolitan Museum of Art, New York and in the Pennsylvania Academy of Fine Arts.

77. Landscape.—Fisher's Lane, Germantown. . . . . Sec. E

40 x 30.

78. The Neglected Corner of a Wheat-field. . . . . Sec. G

12 x 14.

79. Mountain Landscape. . . . . Sec. P

44 x 30.

RICO (Martin) **Paris.**

Born in Madrid.
Pupil of F. de Madrazo.
Studied in Paris and Rome.
Medals, 1878.
Legion of Honor, 1878.

Supported himself while studying at Madrid by drawing and engraving on wood. During the summer fostered his love for nature by wandering through the country, living from hand to mouth, often the companion of gypsies, but studying and absorbing qualities that proved the foundation of his success. He won the first Prix de Rome ever given at Madrid for landscape, which afforded him the opportunity of four years' study in either Rome or Paris and it was in the latter city, with Zamacois, Meissonier and Daubigny to encourage him and the American art patron, Mr. William Stewart, to advance his interests, that he climbed rapidly the ladder of fame. His work in oil and water colors is equally brilliant, animated and delicate, his pictures fairly sparkling with crisp, sunny effects.

80. Landscape. . . . . Sec. H

18 x 10.

RIEFSTAHL (Wilhelm) **Munich.**

Born at Neustrelitz, Germany, 1827.
Pupil of Schirmer and Academy at Berlin.
Director, 1875-77.
Professor Carlsruhe Art School, 1870-73.
Member of the Berlin and Munich Academies.
Gold Medal, Berlin 1864, Vienna, 1873.

ARABS ON HORSEBACK.—EUGÈNE FROMENTIN.

"He sees justly, feels profoundly, and knows how to express what he feels."—Eugène Müntz.

81. Returning from the Christening. . . . . Sec. F

42½ x 26¾.

ROTHERMEL (P. F.) Philadelphia.

Born Pennsylvania, 1817.
Visited Europe, 1856.
Associate of the Pennsylvania Academy of Fine Arts.

Not a draughtsman, but a colorist; whose high aim, fine composition and rich harmonious schemes of color, have received warm recognition not only in America, but in Italy, France and Russia.

82. King Lear and Cordelia. . . . . Sec. A

30 x 25

ROUSSEAU (Philip) Paris.

Born Paris, 1816.
Pupil of Gros and of Bertin.
Medals, 1845-48-55-78.
Legion of Honor, 1852, Officer, 1870.

In a letter to a friend in 1869, Mr. Wilstach wrote, referring to the picture here exhibited: "Wylie (the artist, Robert Wylie) is delighted at my buying the Rousseau; he writes me that he thinks I have probably one of the finest, if not the finest, still life picture of the modern French School."

83. Peaches. . . . . Sec. C

38½ x 50¾.

SCHLÉSINGER (H. C.) Paris.

Born Frankfort-on-the-Main, 1814.
Pupil of Vienna Academy.
Medals, 1840-47.
Legion of Honor, 1866.

Went early in life to Paris where he was naturalized. Since his first exhibition in 1840, his pictures have been received as noted acquisitions to the Paris Salon.

84. Alone in the Atelier. . . . . Sec. A

28 x 36. Dated, 1868.

SCHREYER (Adolphe) Paris.

Born Frankfort-on-the-Main, 1828.
Medals, 1864-65-67. (E. U.)
Brussels Exposition, 1863.
Vienna Exposition, 1873. Munich, 1876.
Painter to the Court of the Grand Duke of Mecklenburg-Schwerin, 1862.
Cross of the Order of Leopold, 1866.
Member of the Academies of Antwerp and Rotterdam.
Honorary Member of the Deutches Nochstiff.
Officer of the Star of Roumania, 1888.

Born of a wealthy and distinguished family, Schreyer was given every opportunity for study and travel. In 1848, accompanied his friend Prince Taxis through Hungary, Wallachia and Southern Russia; joined the Austrians on the march through the Danubian principalities in 1854. Visited Syria, Egypt and Algiers and finally settled in Paris, later to divide his time between that city and Kronberg, near Frankfort. His work is dashing, bold, resolute and full of fine mellow color and poetic sentiment. A delightful letter to Schreyer reads: "I came with Hert and Martinet to see you. You are gone out, but your genius remains at home. We have admired this marvelous picture of 'Chasse-Niege,' so true, so picturesque, so dramatic. I am egotistic enough to believe that I am a good judge in this matter. I have been myself enveloped in a snowy whirlwind near Kowno, and your canvas makes me shiver; I seem to be still in Russia. We hope that you will be willing to send this masterpiece to our exposition. I dare not believe in such a happiness, and I thank you in my name and in the name of the Société National des Beaux-Arts. Your admirer and President, Théophile Gautier."

85. Winter. . . . . Sec. A

44¼ x 35.

SCHRÖDTER (Adolph) Berlin.

Born, 1805.
Pupil of his father, Berlin Academy and Schadow in Düsseldorf.
Professor at Carlsruhe, 1859.
Retired, 1872.
Died 1875 at Carlsruhe.

AN ARAB CHIEFTAIN — JEAN LÉON GÉRÔME.

86. Don Quixote in his Study Reading the History of Knight Errantry. . . . . Sec. C

20 x 24.

87. Two Monks in a Wine Cellar. . . . . Sec. N

20¼ x 17½.

SEYDEL (Edward)

88. Street Scene in front of a Meat Shop. Sec. M

8 x 7.

SIEGERT (Adolf) Düsseldorf.

Born Neuwied, 1820. Died Düsseldorf, 1883.
Pupil of Düsseldorf Academy and Schadow, 1835-46.
Settled in Düsseldorf in 1851.
Tutor at the Düsseldorf Academy and in 1872, Professor.
Medal in Vienna.
Member of Amsterdam Academy.

89. Grace Before Meat. . . . . Sec. D

9¾ x 11¾.

90. No Grace Before Meat. . . . . Sec. D

9¾ x 11¾.

SMITH (Xanthus)

91. Battle Ground of Algonquins, near Edge Hill. . Sec. N

12 x 8.

92. Coast Scene off South Carolina. . . . . Sec. N

18 x 12. Dated 1867.

SPITZWEG (Karl) — Germany.

Born in Munich, 1808. Died, 1885.
Pupil of Hanson.
Order of St. Michael, 1865.
For many years illustrator for the "Fliegende Blätter".

93. The Alchemist. . . . . . Sec. E

16 x 14.

SPRINGER (Cornelis) — Amsterdam.

Born in Amsterdam, 1817,
Pupil of Kaspar Karson.
Member of Rotterdam Academy, 1856,
Gold Medal, Hague, 1857.
Orders of Oaken Crown, 1861, and of Leopold.

94. Street Scene in Amsterdam. . . . . . Sec. G

16⅜ x 20¼.

STAMMEL (Eberhard) — Düsseldorf.

Born at Düsen, 1832.
Pupil of the Düsseldorf Academy.
Studied in Antwerp, Paris and Munich
Settled in Düsseldorf, 1859

95. La Partie Marriage . . . . . Sec. A

25 x 22. Dated 1863.

STEVENS (Alfred) — Paris.

Born at Brussels, 1828.
Pupil of Navez at Brussels and Roqueplan at Paris.
Medal at Brussels, 1851.
Paris, 1853-55-67-78.
Legion of Honor, 1863, Officer, 1867. Commander, 1870
Order of Leopold, 1855. Officer, 1863.
Commander of Austrian Order Francis Joseph and of Bavaria.
Order of St. Michael.

LANDSCAPE, WITH SHEEP GRAZING.—CHARLES EMILE JACQUE.

France and Belgium present rival claims for this artist, who has exhibited since 1849 in both Paris and Brussels. He adds to the strength and exactness of his early Flemish education the greater subtlety of impression and the freedom and grace of French execution.

96. Will you go with me, Fide? . . . . . Sec. C

19½ x 24½.

SULLY (Thomas) Philadelphia.

Born in England in 1783.
Died in Philadelphia, 1872.

Came to America with his parents, who were comedians, in 1792 and settled in Charleston, S. C. In 1806 went to New York and, with the exception of a short visit to Boston to study with Gilbert Stuart, remained there until 1808. In 1809 went to London for instruction from Benjamin West and returning in 1810, settled permanently in Philadelphia. Visited England in 1837-38 and in the latter year painted from life a full-length portrait of Queen Victoria. From 1820 to 1840 exhibited ten portraits at the Royal Academy.

97. Gypsy Woman and Child, after Murillo. . . . . Sec. N

24 x 30. Dated, 1852.

98. Peasant Girl, after Rembrant. . . . . Sec. N

24 x 30. Dated, 1857.

99. Spanish Mother, after Wilkie. . . . . Sec. P

16 x 20. Dated, 1852.

TODD (George) Paris.

100. Poor Man's Bouquet. . . . . Sec. N

23½ x 28¼. Dated, 1869.

TROYON (Constant) Paris.

Born Sèvres, 1810. Died, 1865.
Pupil of Rivereaux.
Medals, 1838-40-46-48-55.
Legion of Honor, 1849.
Member of Amsterdam Academy.
Diploma to the Memory of Deceased Artists, E. U. 1878.

A powerful landscape and animal painter. His superb grasp of the subject, is full of force, freedom and directness. His knowledge of the animals he paints, their appearance, motions, life and peculiar characteristics, is complete.

101. Yoke of Oxen and Boy. . . . . . **Sec. G**

50 x 35.

VAN MARCKE (E.) Paris.

Pupil of Troyon.
Medals, 1867-69-70.
Legion of Honor, 1872.
First Class Medal, Exposition Universelle, 1878.

As pupil and near friend of Troyon, it is natural that in Van Marcke's early work the impress of the former is clearly seen; but stronger individuality came with greater confidence and experience. His animals are full of vigorous life. His drawing, modelling and grouping are masterly and their surroundings equally strong, happy and well conceived.

102. Spanish Ox Team. . . . . . **Sec. C**

23½ x 15½

VAUTIER (B.) Düsseldorf.

Born at Morges on Lake Geneva, 1829.
Pupil of Hébert, Lugardon, Düsseldorf Academy and Jordan
Medals, Berlin, 1864, Paris, 1865-66-67-78.
Order of Francis Joseph, 1868.
Order of Red Eagle.
Order of St. Michael, 1869.
Legion of Honor, 1878.
Member of Berlin, Vienna, Munich, Antwerp and Amsterdam.

THE ORDER OF THE GUARD, — BARON HENRI LEYS.

He paints peasant home life, with the characteristics and individualities it offers, with great truthfulness. This he studied in the Black Forest and in the Bernese Oberland. His church scene, exhibited at the historical exhibition at Munich, achieved a brilliant success.

103. He will never make anything but an Artist. . . . . Sec. F

20 x 24.

VERBOECKHOVEN (Eugene) . Brussels.

Born in Belgium, 1799. Died in Brussels, 1881.
Pupil of his father.
Medals at Paris, 1821-24-41-55.
Legion of Honor, 1845.
Chevalier of the Order of Leopold, St. Michael of Bavaria and Christ of Portugal.
Decorated with the Iron Cross, 1830.
Member of the Royal Academies of Belgium, Antwerp and St. Petersburg.

The work of this great Belgian animal painter is very popular. Ottley is authority for the fact that after Baron Rothschild gave Verboeckhoven ten thousand francs for a landscape painting he never painted a picture of the same size for less. Although he devoted his time mainly to the painting of animals, he also attempted portrait painting and sculpture.

104. Oxen, Goats and Sheep. . . . . Sec. D

12 x 8½. Dated. 1842.

105. Interior of Stable. . . . . Sec. A

42½ x 29¼,

106. Sheep, Ducks and Chickens. . . . . Sec. G

9 x 6¼.

107. The Resting-place . . . . . Sec. D

12 x 8½. Dated, 1845

VOLLON (Antoine) **Paris.**

Born at Lyons, 1833.
Pupil of the Lyons Academy.
Medals, 1865-68-69-78.
Legion of Honor, 1870.
Officer of the Legion of Honor, 1878.

The picture here exhibited, by this great and most successful French still-life painter, is characterized as "Vollon's masterpiece in America." It procured for him a medal when exhibited at the Paris Salon.

108. After the Ball. . . . . . **Sec. N**

50 x 66.

VOLTZ (Frederick) **Munich.**

Born at Nordlingen, 1817. Died 1886.
Pupil of Munich Academy.
Royal Bavarian Professor.
Medals at Berlin, 1856-61.
Great Wurtemberg Art Medal.
Member of the Academies of Berlin, Munich and Vienna.
Chevalier of the Order of Red Eagle and St. Michael.

With a marked preference for the poetical aspect of nature, Voltz is an earnest student of animal life both in its surroundings and in its connection with humanity. A man of great industry, it is said of him that having been disabled by a temporary but very severe accident to his right hand he, nothing daunted, taught himself to use his left with equal dexterity and skill. Most of his works, nearly 2,000, are in private collections.

109. Landscape and Cattle. . . . . . **Sec. A**

35 x 14¾.

110. Landscape and Cattle. . . . . . **Sec. A**

35 x 14¾.

VON STARKENBURG (W. T.) **Düsseldorf.**

111. Scene on the Hudson River. . . . . . **Sec. N**

30 x 19.

THE LAST DAY OF THE CONDEMNED, — MIHÁLY MUNKÁCSY.

WEBER (Otto) **Paris.**

Born in Berlin. Killed in the war of 1870.
Pupil in Berlin of Steppeck, and in Paris of Couture.
Medals in Paris, 1864-69, Utrecht, 1866.

"There is a certain point in animal painting which is not easily passed, but which is well known to all who practically attempt that branch of art. You may be able to paint a cow or a horse quite respectably in some very common attitude, which the animal can be induced to retain for several minutes at a time, but it does not follow that you are able to put the animal in one of those highly expressive and living postures which do not remain unaltered for one second. To do this you must have some memory and imagination, and a knowledge of the animal far surpassing any ordinary accuracy. All the great animal painters have this power and continually use it, the great amount of life which all recognize in their pictures being mainly due to it. Otto Weber has it in the same degree as Troyon and the Bonheurs, and he has all other accomplishments necessary to the production of a first-rate cattle picture."—Hamerton's Painting in France.

112. **Wood Scene.** . . . . . **Sec. D**

50 x 35.

WEBER (Paul) **Philadelphia.**

Born Darmstadt in 1823.
Pupil of Lucas and in Frankfort of the Städel Institute.

Visited the Orient in 1846, and subsequently studied in Antwerp under Deichmann. In 1848-58 he traveled in America and lived in Philadelphia. After his return, settled in Munich. Represented in the Corcoran Gallery, Washington and at the Pennsylvania Academy of Fine Arts.

113. **Landscape near the Hudson River, New York.** . . . . . **Sec. N**

27 x 19. Dated 1854.

WILLEMS (Florent)

Born in Belgium, 1823.
Pupil of Mechlin Academy.
Medals, Paris, 1844-46-55-67-78, Brussels, 1843.
Legion of Honor, 1853, Officer, 1864, Commander, 1878.
Chevalier and Officer of the Order of Leopold.
Commander of the Order of Francis Joseph of Austria.

Willems, called by Rossetti "the dainty domestic painter", studied especially the old Dutch Masters and attracted attention when only seventeen years old. Four years later the great success of one of his pictures exhibited at Paris led to his settling there.

114. I Was There . . . . . Sec. C

19 X 25.

115. Signed and Sealed . . . . . Sec. C

19 X 23¼.

WINNER (William E.) Philadelphia.

116. Landscape with Figures . . . . . Sec. N

24 X 30.

WITTKAMP (J. B.) Antwerp

Born Westphalia, 1820.
Pupil in Rotterdam of W. H. Schmidt, then of Antwerp Academy under De Keyser.
Medals Brussels, 1845, the Hague, Bruges, London.
Honorary Member of Amsterdam and Philadelphia Academies.

117. The Widow. . . . . Sec. N

40 X 30.

WOOD (Geo. B. Jr.) Germantown, Pa.

Born in Philadelphia, 1832.
Pupil of Pennsylvania Academy of Fine Arts.
Member Pennsylvania Academy of Fine Arts.

118. Landscape, View near Germantown, Pa. . . . . Sec. N

24 X 18.

119. Winter Twilight. . . . . Sec. M

8 X 6.

WYLIE (Robert) Philadelphia.

Born, Isle of Man, 1839. Died Brittany, 1877.
Medal at Paris Salon, 1872.

This artist, in whose career Mr. Wilstach took a deep personal interest, went to Paris in 1865 to study with Barye, intent upon becoming a sculptor. He was well equipped in the principles of art in the schools of the Pennsylvania Academy of Fine Arts and had, for the four years previous, there held the position of curator, exhibit-

SPANISH OX TEAM. — EMILE VAN MARCKE.

exhibiting annually during this time, busts and medallions in clay and ivory. He finally settled in Brittany, where he turned his attention to painting, continuing to show in this medium, that pronounced and delicate feeling for form which had drawn him to sculpture. His pictures are painted in a style full of truthfulness and authority, with much solidity and breadth of treatment. Wylie is represented at the Pennsylvania Academy of Fine Arts. and the Metropolitan Museum of Art, New York.

120. The Postman. . . . . Sec. E

Painted at Port Aven, France, 1868.

121. A Roman Girl. . . . . Sec. P

Painted at Port Aven, France, 1869.

ZAMACOIS (Edward) Paris.

Born in Spain, 1842. Died, 1871.
Pupil of Madrid Academy under F. de Madrazo and in Paris of Meissonier.
Debut Salon, 1863.
Medals, Paris, 1867. Munich, 1870.
Diploma to the memory of deceased artists, E. U. 1878.

A man of keen wit and originality, painting with pure and intense color in a style polished and complete. His pictures are mainly satires rendered with great force and ability. Eugene Benson says: "Zamacois has a suspicion of malice that must be delightful to the compatriots of Voltaire," and later that he is "kindred to Molière. If you could suppose something of Molière's genius, embodied in a series of sonnets, you would have a just literary expression of Zamacois as a painter." Dying when but thirty years of age he left the memory of a career of unusual brilliancy prematurely ended.

122. Decorative Painter. . . . . Sec. H

14¾ x 22¼.

123. Before the Battle. . . . . Sec. F

5 x 7.

124. After the Battle. . . . . Sec. F

5 x 7.

ZIMMERMAN (Albert) — **Munich.**

Born Saxony, 1808.
Studied in Dresden and Munich.
Professor at the Milan Academy in 1827, and Vienna Academy 1859.
Member Munich and St. Petersburg Academies.
Bavarian Order of St. Michael.

125. Bellagio, Lake Como. . . . . **Sec. N**

50 x 37.

ZIMMERMAN (R. J.) — **Munich.**

126. Too Late for the Cars. . . . . **Sec. N**

32 x 28. Dated, 1855.

ANONYMOUS.

127. Landscape . . . . . **Sec. E**

8 x 10. Dated 1862.

LANDSCAPE.—MARTIN RICO.

WATER COLORS, PASTELS, CRAYONS, ETC.

PICTURES NOT OTHERWISE DENOTED ARE WATER-COLORS.

ACHENBACH (Oswald) — **Düsseldorf.**

128. Scene near Naples. . . . . Sec. L

BROCHART (C) — **Paris.**

129. Les Belles Espagnoles. . . . . Sec. I

31 x 38. Pastel.

130. Les Belles Francaises. . . . . Sec. I

31 x 38. Pastel.

GALLAIT (Louis) — **Brussels.**

Born Belgium, 1810. Died 1887.
Pupil of Celothen and Hennequin.
Medals, 1835-48.
Legion of Honor, 1841,
Chevalier of the Order of the Crown of Oak, Holland and Prussian Order of Merit.
Honorary Member of the Royal Academy, London.
Grand Cordon of the Order of Leopold, 1881.
Member of the Brussels, Antwerp, Berlin and Munich Academies.

131. Water Color. . . . . Sec. I

HAMILTON (James) — **Philadelphia.**

132. Sunset on the Jersey Flats. . . . . Sec. I

16 x 9.

133. Moonlight Scene. . . . . Sec. K

15 x 15.

134. Ruins. . . . . Sec. K

15 x 15.

135. Beach Scene. . . . . Sec. I

136. New York and Brooklyn from the Bay . . . . . Sec.

16 x 9.

137. View of New York . . . . . Sec.

JOHN (J. W.)

138. Landscape. . . . . Sec. L

MORAN Thomas) New York.

See p. 46.

139. View in the Susquehanna Valley. . . . . Sec. L

1865.

140. Ruins on the Nile. . . . . Sec. L

141. Study (After Turner) . . . . . Sec. K

142. Study (After Turner) . . . . . Sec. K

TOWNE (Rosa) Philadelphia.

143. Wild Flowers. . . . . Sec. L

WILLIS (H. B.) London.

144. Interior of a Stable . . . . . Sec. L

Dated, 1865.

SPRINGER (C) Amsterdam.

See p. 62.

145. Street Scene. . . . . Sec. L

VAUTIER (B) Düsseldorf.

See p. 66.

146. Scene in a German Church. . . . . Sec. K

13 x 15. Crayon Drawing. Dated, 1858.

WITTKAMP (J. B.) Antwerp.

See p. 74.

147. Dathsen Preaching before the Walls of Ghent. . . . . Sec. I

10 x 8.

RETURNING FROM THE CHRISTENING.—WILHELM RIEFSTAHL.

SCULPTURE.

MARBLES.

POWERS (Hiram) **Florence.**

Born Vermont, 1807. Died Florence, 1873.

His early life was spent on a farm. Attended school for one year at Cincinnati, then found employment there superintending a reading room, but as he said, "was forced to leave that place as his clothes and shoes were fast leaving him." Became in turn clerk in a store, commercial traveller and mechanic in a clock and organ factory. In 1826, frequently visited the studio of Mr. Erkstein and there discovered his own latent talent for sculpture. With a quickly acquired knowledge of modelling, he secured a position as general assistant and artist in the wax-work department of the Western Museum, Cincinnati, where certain of his ingenious illustrations of Dante's Inferno awakened general attention. Powers then studied modelling and casting thoroughly and in 1834 went to Washington, where he modelled portraits of the President and many leading statesmen. In 1837, he settled in Florence, where his statue of Eve, pronounced a masterpiece by Thorwaldsen, and his celebrated Greek Slave, were given to the world.

148. Bust of Washington.

Dated, 1864.

RINEHART (W. H.) **Rome.**

Born Maryland, 1825. Died Rome, 1874.

Employed in a Baltimore marble-yard, he studied in the night schools of the Maryland Institute and from 1855 to 1858 in Italy. On his return to Baltimore he executed many portrait busts, a fountain figure for the Washington Post Office, and two figures, "Indian"

and "Backwoodsman" to support the clock in the House of Representatives. Later, he went again to Rome to spend the rest of his life. His statue of Chief Justice Taney, ordered by the State of Maryland, is at Annapolis. He is represented at the Peabody Institute by "Clytie," which he considered his masterpiece, and at the Corcoran Gallery by "Rebecca."

149. Bust of Mr. W. P. Wilstach.

Dated, 1870.

ANONYMOUS.

150. Cupid Watching a Butterfly.

151. Figure.

152. Cupid Asleep.

153. Bust of Washington.

BRONZES.

BARYE (A. L.) Paris.

Born Paris, 1795. Died, 1875.
Medal, 1831.
Grand Medal of Honor for art bronzes, 1855 E. U.
Chevalier of the Legion of Honor, 1853. Officer, 1855.
Member of the Institute, 1868.

"Keenly tormented by his intense desire to become a sculptor" as Barye expressed it, his apprenticeship of twenty-two years was one of great poverty, disappointment and patient labor. His love and unwavering belief in his art, his capacity for incessant study, his complete insight and artistic knowledge of the character, mode of life, power and fascination, of animal nature and his comprehension

WINTER. — ADOLPHE SCHREYER.

of arrested movement was that of genius. A thorough understanding of metals and casting enabled Barye to pass judgment on every bronze that left the foundry before affixing his signature. He lectured at Versailles in 1850, also at the Louvre, 1854. Léon Bonnat writes: "Barye is one of the greatest artists of the age, I may even say of all the ages. If I had a comparison to make I should think of Balzac. Barye has understood the animal and conveyed it with a power equal to that which Balzac has manifested in those passionate researches, in which he has so powerfully interpreted the heart of man. Both have left their ineffaceable stamp upon the world." The largest collection of Barye's works is at the Corcoran Gallery, Washington.

154. Buffalo Cow.

155. Eagle and Heron.

156. Leopard.

157. Leopard and Panther. (Bas Relief)

158. Leopard and Panther. (Bas Relief)

159. Lion Walking.

160. Lion and Serpent.

161. Lizard.

162. Panther Devouring a Stag.

163. Small Turtle.

164. Tiger Devouring an Antelope.

165. Turtle.

166. Two Rabbits.

SANSON (J) Rome.

Born at Nemours.
Pupil of Jouffrey.
Chevalier of the Legion of Honor.

167. The Musician.

ANONYMOUS.

168. Duke of Buckingham.

169. Indian Hunter on Horseback.

170. Morning—After Thorwaldsen.

171. Night—After Thorwaldsen.

GRACE BEFORE MEAT.—A. SIEGERT.

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